

corpses') hair. The battle was won, and at the end enjoying the feast on the enemy, ghouls ate and ate the (dead soldiers') heads till they were satiated. Kálí herself brought home numerous garlands of human heads, and with huge demons, invested their lord (S'iva) with them. All the (king's army) returned from the battle-field for the general (Bhikhárí) had fled away. The king (of Mithilá) gained the victory, and the drum of his fame resounded.

23. *Dohá.*

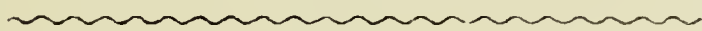
The king gained the victory, the general fled; and the fame of Tirhut quadrupled. The mother of the universe kept her promise to the Maháráj, and spared only one man—Bhikhárí, on account of his high position.

24. *Chhand Bhujangaprayát.*

All the Ráos and Ránás who remained behind plundered the storehouse, the double-drums and flags. Here they looted palanquins, litters and ten millions of diamonds, and there cartridge boxes filled by special heroes. They plundered tents, tent-walls, camels, and carts. Here and there, some pillaged behind others. They looted spears, elephant-cannons, lances and javelins, and here and there one (quarrelled) with another, and pierced him to the heart. In other places the men of the Bais clan ran over and pillaged horses and elephants. In this way was the government of the Maháráj re-established.*

25. *Dohá.*

When they had finished pillaging they returned besmeared with blood, and Lál, the good poet, says that in this manner Bhikhárí lost the battle.



Two versions of the Song of Gopí Chand.—Edited and translated by
G. A. GRIERSON, C. S.

There is no legend more popular throughout the whole of Northern India, than those of Bhartharí and his nephew Gopí Chand. They were two kings who deserted their thrones to become disciples of Gorakhnáth. The story of Gopí Chand has penetrated as far east as even Rangpúr, where it is preserved in the Song of Mánik Chandra.† A Hindí version of the legend can be bought for a few pice in any up-country bazar.‡ The two versions here given in parallel columns were taken down from

* *Lit.* Cries of alas (from persons seeking justice) were again made to the Maháráj.

† Published in J. A. S. B., Part I, No. 3, 1878.

‡ Gopí Chand Bhartharí ká Jog, by Lachhman Dás.

the mouths of singers in different parts of Bihár. The Bhojpúrí version was found in Sháhábád, and the Magahí one in Gayá. They are excellent examples of these two closely related dialects.

The following is a brief account of the whole tale of Gopí Chand taken from the Gopí Chand Bhartharí ká Jog above referred to. The two Bihárí versions only contain the latter portion of the legend. Gopí Chand was a king of Dhára. His mother's name was Maináwatí, and her brother was the famous Bhartharí, who, after being a king, himself became a disciple of Gorakhnáth and a Jogí. When Gopí Chand grew up and was married, his mother attempted to induce him also to take vows of asceticism. After making various objections he finally consented and went off to look for Gorakhnáth who was his mother's *guru*. On the way he found his mother's brother Bhartharí, who at first attempted to turn him from his purpose, but finally took him to Gorakhnáth. The latter also dissuaded, but finding the king persistent ordered him, as a test to go forth as a beggar, and ask for alms from his wife, Queen Ratan Kumárí. After wandering through many lands, he reached his palace, and asked for alms. A maid-servant came out but he refused to take anything from her, telling her to go and tell the Queen that he wished to receive alms from her. The Queen came, and also endeavoured to dissuade him from becoming an ascetic, and entreated him to stay with her. He refused. The author then* continues:—

इतनी बात रानी रतन कुमारी की सुन के, गोपी चन्द वहाँ से चल दिये
और चले जहाँ मैनावती माता बैठी, जहाँ आय पङ्गचे, और माता जी को
भली भाँति से प्रनाम किया। तब माता ने भली भाँति से आसीस दीनी।
तब माता से आग्या ले कर बाकी समाचार मुख जबानी से बरनन किये।
तब माता ने फेर उत्तर दिया कि बेटा सुनो—

अब जवाब माता का गोपी चन्द से ।

कन्द कुण्डलिया ।

देहा ॥ चार खूट रमते फिरो करो देस की सैर ।

बङ्गाले मति जाइयो जो तूँ चाहै खैर ॥

कव्य ॥ (बेटा जी) जो तूँ चाहै खैर तेरि बरजै महतारी ।

सुनि गोपी चन्द लाल अरज एक मान हमारी ॥

* The metre of the following version is often incorrect in the original, and is given as *dohás* and *chaupáís*. It is really not very correct *kuṇḍaliyá*. The last word of each *kábya* should properly be same as the first word of the preceding *dohá*, but this is not the case.

† The words *betá jí* &c., do not form part of the metre. Such additional words are known in prosody technically as *jor*, and should be read in a lower tone than the rest of the poem.

- (बेटा जी) गुरु से राखो ध्यान रहैगी लाज तुम्हारी ।
 दरसन दीजो फेर तेरि स्मरति पर बारी ॥ १ ॥
- दा० ॥ बङ्गाला कैसा बसै कैसा उस का भेस ।
 हम ने तो देखा नहीं राज किये चङ्ग देस ॥
- का० ॥ (माता जी) राज किये चङ्ग देस मुल्क में देखे सारे ।
 दिल्ली सहर सुथान देखि लिय तक्त तिजारे ॥
 (माता जी) दक्खिन औ गुजरात रहे ना हम से न्यारे ।
 पूरब पच्छिम देखि लिये सब बलख बुखारे ॥ २ ॥
- दा० ॥ बचन हमारा मानियो बङ्गाले मति जाय ।
 बहिन तेरि चम्पावती देखत हीं मरि जाय ॥
- का० ॥ (बेटा जी) देखत हीं मरि जाय बहिन चम्पा दे तेरी ।
 तोहि लागे अपराध करै क्यों ऐसी फेरी ॥
 (बेटा जी) चन्दन बिरवा क्छोड़ पेड़ क्यों बेवै बेरी ।
 जनम अकारथ जाय कही तुम मानो मेरी ॥ ३ ॥
- दा० ॥ जा दिन से जोगी भये करि करि भगवा भेख ।
 घर सोलह सौ नारि है इन में मरी न एक ॥
 बहिन मेरी कैसे मरेगी

The substance of the foregoing (it is too easy to need translation) is that Gopí Chand went to his mother, who warned him in his journeys never to go to Bangál. The king says he has never yet been there, and asks what sort of country it is. He has been all over India, Balkh and Bukhárá, but has never been there. The mother insists on the necessity of his avoiding Bangál, for his sister Champá (or Birná as she is called in the Bihári versions) lives there, and if she chance to see him wandering as a beggar, she will die of grief. To which he replies, 'when I went first to be an ascetic, I left sixteen hundred wives behind me, and not one of them died. Why then should my sister die?'

In spite of his mother's warning Gopí Chand goes to Bangál, and calls at the palace of his sister Champá for alms. A maid-servant comes out and offers them to him, but he refuses to take them from her, saying he will take them from the hand of Champá and of no one else. She gets angry at this, whereupon he chides her saying 'I bought you and gave you to my sister in her dowry, but now that I have become an ascetic you do not recognize me.' The girl then goes and tells Champá, who comes out and at first refuses to believe that the beggar is her brother. When, however, he proved his identity, by recalling to her particulars of her wedding which none but he could know, she became

convinced, and according to Maináwati's prophecy fell down dead. Gopí Chand then called on his master Gorakhnáth, who came and restored her to life. This is the end of the usual story. The Magahí version carries the story on a stage further. It adds that Birná (*i. e.* Champá), after coming to life, wept and wept till the earth opened and swallowed her up.

गीत राजा गोपी चन्द ।

(Bhojpúrí.)

१ । फाड़ के पितम्मर राजा गोपी चन्द गुदड़ी बनावत बाड़े । बीचे लागे हीरा लाल मोती । बन गैलि गुदड़िया अनमोल । पहिर के गुदड़ी राजा रमि के चलत है । माता उन्हे के गुदड़ी धर के ठाढ़े । तोहि देख बेटा बाँधे धिरजवा । तूँ तो निकल के बेटा हेत बाड़े जोगी । नौ रे महिना बेटा ओदर में रखलें, ऐहें रे बिपतिया लाल मोरे काम । सात सौत के दुधवा पियाऊँ । तवना के दमवाँ मोहि दे के जाऊँ ॥

लेऊ, तब पाके फकीर होइ जाऊ ॥ कउन ऐसन बेटा होअत जे स्वर्ग के तरंग गिनत । कउन ऐसन बेटा होअत जे माता के दूध के दाम देत । जौँ मैना माता गाइ के

गैया भैसिया के दुधवा तूँ चाहूँ हटिया बजरिया से किनि के में देओँ । बाबा के सगरवा दूध से भराऊँ, तार लेहूँ तूँ दुधवा के दाम । तेह पर उरिन में माँता से नाहिँ । दुधवा तूँ बकसूँ माँता धरम के पीके ॥ लागु परदेसिया तूँ रे जोगी । दुधवा

गीत राजा गोपी चन्द ।

(Magahí.)

१ । पहिरि गुदरी राजा बन चले । माता गुदरी धरि ठाड़ ॥ नव महिना बेटा उदर में पाललूँ । दसवाँ में लिऐल अंबतार । जनम तेँ मरि जैत, बेटा, करतूँ संतोख । प्रतना न० बोल० गोपी चन्द कि, जानू, मैआ, जन्म के हम बाँभ ही । जानू हमरा कोख में ठाक मदार जन्मल, प्रह से अप्पन पापी प्रान के समुभाऊ ॥ प्रतना बोलल मैना माता, बसल बसल नगरी कैल उजाड़ । तोहि बिना मँडलिया सून गोपी चन्द । प्रतना न० बोल० गोपी चन्द, कहे माता मैना, दूध के दाम देइ

प्रतना सुने गोपी चन्द तब सूभे धरती ऊपर असमान । कउन ऐसन बेटा होअत जे स्वर्ग के तरंग गिनत । कउन ऐसन बेटा होअत जे माता के दूध के दाम देत । जौँ मैना माता गाइ के दूध चाहितौ, हाट बजार से मंगाय देतूँ । तोहार दूध से आलाचार है । तोहार दूध के माइ सारा बदन पालल है, तोहार दूध अनमोल है ॥ गाइ भैस के दूध बेटा नाहिँ पिलौली । पिलौली हम स्थन के दूध । दूध के हरावन डाले जोगी । बेटा फकीर न० हो । आभ पाल० गाड़ी दीन गाड़ी रात ।

त० बकसौँ बेटा धरम के पीछे । प्रतनी
कहलिया मोर मान लेबे ॥

एक दीन बेटा बिपत में काम आवह ।
तूँ निकल के, बे, फकीर जोगी मत
होअ, प्रतना न० बोलह गोपी चन्द ॥

२ । आन दे मैना माता कूरी कटारी । काट के कलेजी रख देऊँ, तब
जोगी फकीर होइ जाऊँ । मैना माता दूध बकसू धर्म के । निहारै लागे
परदेसी तोहार जोगी ॥ जियत रह० बेटा, जोगी हो के आइ मिलह । करि
तीरथ बरत होय सवाब ॥ मुलाकात बरि दूर गेल माता । प्रतना न० बोलू,
मैना माता, कि हमे बकसलूँ । बकसथुन परमेस्वर जे जन्म कर्म देलक ॥

३ । हाथिन के छोड़े गोपी चन्द । ऊँटन के छोड़े उँटसार । घोड़न के छोड़े
घोड़सार । नव सै छोड़े पैठान । पाँच सै रोए कन्या कुमार । नव सै रोए
बिहायी । मैना माता रोए पटक सिंघासन । हन्सा चिरईँ रोए कोठा
के अटारी । गाँव के रोए रैयत किसान । बाट के रोए बटोही । कूआँ के
रोए पनिहारिन । ऐसन ऐसन दुलरुआ निकल के भेलन जोगी ॥

४ । तीन रे तिरलोकिया में फेरिया
लगैहै । बहिन रे बिरनवा का देस
मत जैहै । मरि जैहै बहिनिया तोर,
काती फाटि, जहिया सुनिहै भैया मोर
भैल है जोगी ॥ बारी सतरनियाँ रे
बारे के बियाहल, तवनो गुदड़िया धै
के ठाढ़े । तुहँ तो सामी मोर जोगिया
हात बाड़े । कवन रे अलिमियाँ मो के
दे के जैबे । पथल के मुरतिया तो हात
गोपी चन्दा । भवँरा भेलसवे उड़ि गैले ॥

५ । पहिले बसेड़ देला केदली का
बनवाँ । जंगली हरिनियाँ देख रोए ।
जङ्गल के मेवात तुर के खियावे । खा
ले रे जोगिया मोर जङ्गल के मेवातु ॥
अनवाँ न० खाबेँ माँता, पिअबेँ न०
पानियाँ । बिरना सहर मोहि देह
बताइ ॥ प्रतना बचनियाँ सुनि, बोले
बनसपति, क्वे रे महिना के रहिया
बिरना सहरवा । मरि जैबे अनवाँ
बिन पानी । अड़बड़ रहतवा तोर

४ । प्रतना बोलल मैना माता,
सुन० बेटा हमर बात । तीन मुलुक
भिच्छा माँग० बहिनी के देस मत
जाऊ ॥ भला तो कैलू माइ, चेतौलू
चेताइ । भूलल बहिनी देलू समु-
भाइ ॥ रोअत बहिनी तोहार क्व
मास । तेह बहिनी के नैहर के
आस ॥

५ । पहिला मजिल कैलन गोपी
चन्द । केदली जङ्गल में परि गेल ।
साँभ बन के रोए बनसपति माइ ।
जङ्गल के रोए हरिन । हरिन के रो-
अले जङ्गल के पात खहराय । सूरत
सकल देखि के आधी रात पकली पहर
खोल के बजावे बनसपति । बनसपति
के दया लागि जाय । बड़े बड़े सेर बड़े
बड़े सिद्ध मार के खाइ जैहै । बहिनी
से मुलाकात नहिँ होय ॥ गोपी चन्द

बिरना सहरवा ॥ माँता मोर मिनतिया
तो मान लेबे । तो केतने दिनवें में पऊँचे,
मोर माँता, ओ ही तरे हमरा के
देह पऊँचाइ ॥ चिल्हिया सरूप होत
बनसपति, तोतवा सरूप लेत बैठाइ ।
बिरना सहरवा में देले पऊँचाइ ॥

६ । गलिया के गलिया बिरना
फेरिया लगावे । जीअ मोर नगरिया
के दाता लोग । राजन घरवा के दुआरा
बतावह । तोहरे सरनियाँ में क्राड़
देबौं ॥

नगरी के लोग कहलन, बाबा टीकन । खाइ खबर सभ केऊ लेत ॥ गोपी चन्द
बोलल कि हे गाँव के बहिनी माइ । राजा के दोआर हमरा बताइ देऊ ।
राजा के दोआर टीकब । परजा के दोआर नहिँ टीकब ॥ नगर के माइ

ऊँच रे अटरिया नीच है दुअ-
रिया । दुअरवे पर उकठल चनन के
फेड़ । उहे हवे रजवा घर के दुआर ॥

७ । ओहि तर जाइ जोगी धुँइयाँ
लगावे । फूल के चननवा भेल कचनार ।
उपरा से ताकत बाड़ी बहिनी उन्हे के
बिरना । ऐसन जोगी तपसी में नाहिँ
देखलौं ॥ जलदी बोलावत बाड़ी मुँगिया
लौँडिया । आऊ लौँडी उन्हे कर
जतिया तँ पुक्कू ॥ हथवा तन जोड़
जोगी अरज लगावत बाड़े । लौँडी,
मोर कहलकी तँ मान ले । कतिरी
मोरे जतिया । तँ जा के बतैहै ।
कहिहै जनमवाँ के सिध हवे जोगी ॥
जतिया क्खिपौलन, तो भल कैलन ।

बोलल, चाहे मरोँ, चाहे जीओँ, जाफ्रब
बहिनी देस ॥ बनसपति के दया लागल ।
गोपी चन्द के तोता बनौली, अपने
हन्स चिरई बनि जाय । घड़ी पहर में
गोपी चन्द बहिनी के देस में उतार
देलक ॥

६ । बहिनी के देस में गोपी चन्द पऊँ-
चल । मुँह खाक से भभूती लगाइ गुदरी
से देह क्खिपाइ गली गली फीरे गोपी
चन्द । सभ के दोआर चन्दन के पेड़,
नर राजा के दोआर चीन्डल नर परजा
के, सभ के दरवाजा फेरी लगौलक ॥

बहिनी बोललन, ऊँची अटारी नीची
दुआर । सोना के चौकठ रूपे केवाड़ ।
ओरा भौरा दो हाथिन । बारह बरस
के सूखल चन्दन ॥

७ । गोपी चन्द चलि भेल बहिनीक
दुआर । सूखल चन्दन तरे धुँई देल
जमाइ । बारह बरस के सूखल चन्दन
भेल कचनार ॥ देखे नगर के राजा परजा
लोग । जोगी ना है । केऊ है भगवान ।
सूखल चन्दन बारह बरस के भेल
कचनार ॥ मुँगा लौँडी बोलली । सूखल
सूखल चन्दन खातिर बरहमन खि-
लाऊँ । सूखल चन्दन होय कचनार ।
जोगी एक अनूप आफ्रल ॥ चार सखि
आगे चार पाँके बीच में बहिनी उन्हे
के चललन । खिरको पल्ला खोलि देलन ।
एक नजर जोगी के ऊपर एक नजर
चन्दन के पेड़ तर । सूखल चन्दन रानी
देखे कचनार, रानी गिरल भुरकाइ ॥

८। बाबा भोजन के खबरिया त०
द० ना बताइ। कि खैब० राजन घर के
रसुइया, कि करब० दुधवा के फरहार ॥
बारह बरिस भैल, रे लौड़ी, कहियो
हथवा हम नाहिँ जारल। हम त०
खैबाँ राजन घर के रसोइ। तवन आवे
बरान्हन बरुआ के हाथे। लौड़ी के
कुअलका ऊहो ना खैबाँ। कतिरो धरम
मेर जाई नसाइ। नई रे बिपतिया
राम मेर डालल। लिखल करमवाँ के
भैलीँ जोगी ॥

९। प्रतना बचनिया सोनि के
लौड़ी त० गैली, भोजन के खबरिया
त० भोलि गैली लौड़ी। भोलि गैली
टहल टिकुरा। भोजन के खबरिया तो
केऊ ना लेल। अधी त० राति जोगी
बन्सी बजावे। बहिनी रे बिरनवाँ के
सबद परले ॥

सवाइ बढि जाय। खाय बहिनी बिसरल होअत। जेतना भण्डार मैँ रहे सभ
जरि जाअत। नवठी पात पुराव० न० खाय न० हम्मर धरम जाअत ॥ प्रतना
मैँ सुनली बहिनी मुरली के सबद ॥

१०। जलदी बोलावे रानी मुँगिया
लौड़ी। प्रक जोगी दुअरा पर करत बा
उपास। जलदी बोलाऊ लौड़ी बरान्हन
कोकड़वा। कहह रे जेवना के कुस-
लात ॥ जा के त० लौड़ी बरान्हन के
बोलावे। कत्तिस तौलिया मैँ कतिसेा
परकार। प्रको मैँ खाली ना। अबहीं
चाह० बरान्हन सै कुँअरा खियाव०।
प्रक जोगी दुअर पर कवन बिसात ॥

११। गोड़वा त० धोइ बरान्हन
खोलत बा भण्डार। सारी रे तौलिया

८। का जोगी भोजन करिह०।
का करिह० अहार। कि राजा रसो-
इया जेमावत ॥ गोपी चन्द बोलल, नई
बिपत नरायन देलन। धूँआँ देखि
नैना से आँसू ढरे। आग देखि देहो
मैँ फोला पड़ि जाय। कह देह राजन
के बरहमन के हाथ जेवनार बनाव०,
तब तो खाप्रब ॥

९। मूँगा लौड़ी भूलि गेल अपना
पत्नी मैँ। रानी भूलि गेल पाट सिंगार।
बरु बरहमन भूलि गेल अपना भङ्ग मैँ।
आधी रात पहिले पहर बीत गेल।
केऊ खाप्रब के खबर नहीं लेलन। प्रतना
मैँ गोपी चन्द मुरली बजाइ, हम्मर
बहिनी खात पीत होअत, तो सत के

१०। मूँगा लौड़ी, सभ खाय हमरा
नगरी मैँ। जोगी उपास परे। मूँगा
लौड़ी कहली, हम का जानी। बरुआ
बरहमन के बोलाइ भेजल। बरुआ बर-
हमन के बोललन, कि जलदी रसोइ दे
आवह जोगी के। बरुआ बोलल कि
प्रक जोगी के कौन बिसात है। कपन
सौ कुँअर जैवा देऊँ ॥

११। सेना के खड़ौआँ पर होय
असवार। जाइ के खोले भण्डार। देखे

जर के खँगार । मनवाँ में सोचत बाड़े
बराहन के क्कोकड़वा, कवन रे अचन्हो
होइ गैले । ओहि रे तौलिया के जरी
करौंदी मुँगिया लौँडिया से देला
भेजाइ । राजन घरवा के नैयाँ क्विपैहै ।
काहिहै मोर गरिबवा घर के रसोइ ॥
मुँगिया लौँडी रे ले के तो गैली ।
जोगी तोर करमवाँ में आगि लागे ।
जरि गैले मोर राजन घर के रसोइ ॥

तो क्यन तौली में आग लागल । क्यन
तौल । गराव० तो मूठी भर करौनी
निकसल । बरुआ बरहमन बोलल कि
मूंगा लौँडी जोगी के रसोई दे आव० ॥
जात के जुठाही मूंगा, बात के होशि-
यार । गरी, बदाम, क्कोहाड़ा, मोनका,
पाँच खिल्ली पान लगा देथ । सेना के
थाल में मूंगा लौँडी धर लेल । दही
करौनी कटोरा में । ले गङ्गा जल पानी

मूंगा लौँडी चललन । ले बाबा जोगी रसोइ । तोहरा करम में आग लागे ॥
कोपकाप करि अंधिआरी । उठि गोपी चन्द अकुताइ । सेना के तुमड़ी ले
पानी । सेना के कटोरा में ले रसोइ ।

१२ । फ्रतना बचन सुनि जोगिया
त० हँसे । चमकत बा बतिसिया रे
मुख के दाँत । ओहि रे उजिअरवा
में लेत बा करौंदी । का दिहली
बहिन हमार ॥ ओहि रे करौंदी राजा
खुँटवा गठियावे । खात बाटे धुँइयाँ
के खाक भभूति ॥

१२ । कोपकाप के अंधिअरियाँ
अपने रसोइ देखे के गोपी चन्द हँस
देत । रात हलै, त० दीन हो गेलइ । चदरी
खोलि गठिया लेलक रसोइआ जलल
करौनी । गोपी चन्द धूनी काढ़ के
राखि सानत होइ । पाँच पतरी पर
रख देलक । पाँचो परकार बनि गेल ॥

१३ । हेत रे फजिरवा त० लोहिया
लागे । बहिन के सगरवे पर करे अस-
नान । सारी रे बदनियाँ त० गुदड़ी
कपावे । मुँहवा के सुरतिया तो नाहिँ
रे क्ये । सानि क भभुतिया तो भसम
चढ़ावे । बहिन के दुअरवे पर ठाढ़
बाड़े । हथवा त० जोर जोगी अरज
लगावे । हमरो त० भिक्वा रानी देवे
तोहरो दुअरवा हम क्कोड़ देबौं ॥

१३ । हेत फजिर जाए पोखरा पर
अस्नान करे । सभ देह गुदरी से क्विपाय,
ओ मुँह खाक भभूती लगाय । हमरा
बहिनी न० चीन्हे । जोगी फकीर होइ
जाऊँ ॥ का गोपी चन्दा दाँत के बतीसी
चमके । का गोपी चन्दा रे क्ले । फ्रक
बरन के गोपी चन्दा हलै, औ आठ
बरन सूरत बड़े ॥ हेत फजिर जाए
बहिनी के दुअर । भिक्का माँगे । जीए
बहिनी बच्चा सुखदाय तोहार ॥

१४ । गुदड़ी बस्तर मूंगा लौँडी नेहार, देखि जोगी के सकल सूरत, गावत
जाय रङ्ग महलौं में । मूंगा लौँडी कहलन कि, हे बहिनी, जउन रङ्ग के गोपी
चन्दा भाइ क्कोड़े, तउन रङ्ग के जोगी चन्दा बाबा ॥ मूंगा लौँडी तोर भाइ
भतीजा खाऊँ । हमर भाइ गोपी चन्दा जौँ आवत तो उजरेपा बसे जाय ।

नौ सै घोड़ा, नौ सै हाथी, नौ सै मोगल पैठान, नौ सै कुँअर पैठान ॥
 मूँगा लौँड़ी बोलल, न० चलबू देखे, दमरी दोकरा माऊर खाय मरि जाय ॥
 प्रतना सुनत बहिनी बिरना, जात के नोची, जात जुठाही मूँगा लौँड़ी ।
 आज नहिँ हम चलबूँ, दमरी के माऊर ले के खाय मरि जाय । हमरा
 ऊपर अपराध चढ़े ॥ बाबा के हाथ के अँगूठी, औ महतारी के चिट सारी,

सोनवाँ रुपवा के खिचड़ी बनावत
 बाड़ी । चलत बाड़ी भैया के भिच्छा
 देबे । मुँगिया लौँड़िया से देली भेजाइ ।
 जोगी आपन भिक्वा ले, तूँ लेबे ॥

१५ । हथवा त० जोर जोगी अरज
 लगावत बाड़े । कङ्कड़ पथरवा बहिन
 के रे चलावे । हम के देतू गुदड़ी के
 कपड़ा पुरान ॥ रहेला कपड़ा मोरी
 चेरिया लौँड़िया । फारे खातिर नाहिँ
 बाटे मोर कपड़ा पुरान । अपने में भैया
 के लाख सै दोहाइ । नाहिँ बाटे कपड़ा
 पुरान ॥ प्रतना बचनिया त० बहिन
 उन्हे के बोलै । मरे तोरे भैया रे राजा

औ भौजी के हाथ के कङ्कन, चार
 सखि आगे चार पाके, सोनन के थाल
 में भीख लेले । ले, बाबा जोगी, छाड़
 दुआर ॥

१५ । कङ्कड़ पथल छाड़लूँ माता
 के महल में । प्रह कङ्कड़ पथल ले के
 हम का करब ॥ बहिनी बोलली, सेना
 चाँदी भिच्छा देत हिअउ, कङ्कड़ पथल
 बनाइ देलके ॥ जौँ कउनो साल दोसाला
 देतू तो गुदरिया बनाय देतूँ ॥ जोगी
 बाबा लेत नहिँ, ऐसी गाढ़ी कसम खा
 जाय । जोगी बाबा हम्मर दुआर छोड़
 देह । तोहरा जोग कपड़ा नहिँ है ॥

गोपी चन्दा । भूठे रे किरियावा तूँ काहे के खाऊ ॥ दे के सरपवा त०
 जोगी रम चलत बाड़े । बहिन उन्हे के गुदड़ी धै बिलमावे । फाड़ि के
 पितम्मर जोगी गुदड़ी बना देबौँ । काहे मोरा भैया के देऊ सराप । अपने
 गुरुअवा के लाख सै दोहाइ । अपने त० मतवा के दूध हराम । काहे मोरा
 भैया के दिहल० सराप ॥

१६ । हथवा त० जोड़ जोगी पता आपन बतलावत बाड़े । बङ्गा
 सहरवा राजा रघुबन्सी । बाबा रे तिरलोकी सिद्ध के में नाती ।

बाबा रे भवन्दा सिद्ध के में बेटा ।
 अंधरी बहिनियाँ में तोर सग
 भैया । बड़ी तूँ संपतिया पर गैलू
 अंधराय । ना चिन्हलू उदरी प्रक
 भाइ ॥

१६ । सुनि प्रतना बोलल गोपी चन्द,
 पाय धन गैलू उधराय । नहिँ चिन्हलू
 कोखिया के सङ्ग भाइ ॥ प्रतना सुन
 गोपी चन्द बोलल, हम नैहर के नाते
 तोहर भाइ ॥

१७ । प्रतना बचन सुनि बहिन उन्हे के बोलत बा, सुन रे लौँड़िया मोरि
 बात । प्रह मोर भैया जोग नाहिँ बाड़े । बारह सै कुँअरवा मोरा देवड़ी पर

नेकर । ओहि कुँअरवा में से जोगिया बाटे । जानत बाड़े मोर भाइ बाप
के नाम । जहिया मोरे एते भैया गोपी चन्दा, चार सै त० घोड़ा एते ताजी
और तुरकी । हथियन से हलफा उठि जैते । पैदल के गिनितिया कवन
रे चलावे । उजरी नगरिया बस जैते, जहिया एते भैया मोर गोपी चन्दा ।

हमरा भैया के हथवा में कलम के
चिन्हवाँ । का मोरे भैया रे तिलक
चढ़ाय । का मोरे भैया दिहले दहेज ॥

१७ । जब जानूँ के हम्मर भाइ है,
कि बियाह जे मिलल हमरा से दे तूँ
बताइ ॥

लाख सै असरफी, रे बहिन, तिलक चढ़ाऊँ । भँवरा हथिया दोअरा का
पूजा । गाड़ी ककड़वा दिहले लदाइ सोनवाँ । कंसहँड़ के गिनती कवन
चलावे । रुपिया पर कलम न० चलाऊँ । बज के कंगनवाँ तोरे हथवा

बिराजे । बाबा के मुँदरिया तोरा
हथवा में चमके । पहिरले बाड़िस
नैहर के चित रङ्ग सारी ॥

गोपी चन्द बोलल कि देख० बाबा के
हाथ के अँगूठी सोभे । माता के चिट-
सार, भौजी के हाथ के कङ्कन ॥

१८ । प्रतना बचनिया सुनि के
बहिन उन्हे के दौड़ल जैसे दूटे गैया
के ओर बाक्का । भाइ रे बहिनियाँ त०
भँटे लागे । जङ्गल के पतवा त० गैले
खहराय । कै के जेवनवाँ में भैया के

१८ । प्रतना सुनि बहिनी बिरना
घर के गुदरी लागे रोए । माय बिरो-
गिन, भाइ जोगिया आज । बैस०
बैस० भैया पाट के सिंघासन । दुनियाँ
दौलत देऊँ मंगाय ॥

खियाओँ । पाके पूकौँ नैहर कुसलात । किह० भैया चढ़ि आइल
सुबवा नबाब । के तोर देसवा रे कोर लेले । इहाँ, में भेजौँ भैया
जोरि फौदिया । तोहार देसवा लेऊँ छोड़ाइ ॥ नाहिँ बहिन चढ़े
केऊ सुबवा नबाब । नाहिँ केऊ मोर देसवा हर लेले । लिखल

करमवाँ के भैले जोगी । तोरा हथ-
वा के, बहिन, जेवना नाहिँ खेबाँ ।
प्रहि घड़ी मोर हथवा कूँक बाटे ।
रात के रसोइया त० देखू, बहिन
बिरना । का दिहलू बहिन । जरि रे
करमवाँ । खोरिया के टुकड़ा मोहि
अँखिया देखौलू । उतरल नगरिया के
रे भार ॥ खोलि के करौनी जोगिया
देखौले । मरि गैली बहिनियाँ क्वाती
फाट ।

तोहरा दरवाजा बहिनी का करूँ ।
दो चार पैसा होइत, चूरी पहिरे के
देइत । प्रतना में बोल सास ननन्द ।
रात मूंगा के हाथ के रसोइ कूअल
खैल० । प्रतनी बेर चीन्ह पहचान भेल,
ठनगन करत है ॥ प्रतना सुनि बहिनी
बिरना, कउन कउन बीजन, कउन
कउन परकार खाय । चदरी के खूँट में
जलल करौनी बहिनी देखिस । हाय
करि के बहिनी गेल मर ।

१६ । मनवाँ में सोचत बाड़े राजा
गोपी चन्दा माँता के कहलिया साँच
भैली ॥ कमर से निकाले राजा कुड़िया
कटरिया । अपना गरदनवाँ पर देत बा
चलाइ । ऊपर त० गोसैयाँ रे ध० त०
लिहले । काहे के मारे जोगी अप्पन
जियरवा । तोहरा अँगुरिया में अमिरित
धरवा । चीर के अँगुरिया बहिन के
पियाप्र । जोगी रम के चल देले ॥ इति ॥

१६ । मारौँ कूरी कटारौ । भाइ
बहिनी के जगह मर जाऊँ ॥ आय
करि के नरायन बरहमन के रूप
धरि पकड़ लिहलन । अरे पापी, कन-
गुरिया में अमरित फल है । ओहि
बहिनी के देखे प्रियाय । मूअल बहिनी
तोर जी जाय । आप भौरा के स्वरूप
धरि जोगी फकीर होइ रह० ॥

२० । बहिनी उठि बैठल । गली के गली रोए । चन्दन के पेड़ धरि
रोए । चन्दन के पेड़ जबाब कैलक, तुम का रोऊ । तोहार भाइ जोगी
होइ गेल । प्रतना में बहिनी हाय करे । फाटे धरती जाय समाय । भाइ
बहिनी के नाता दुनो जने के टूट गेल ॥ इति ॥

TRANSLATION.

Song of Gopí Chand,—Bhojpúri.

1. King Gopí Chand teareth up his royal robes and maketh out of it an ascetic's cloth. In its midst are fastened diamonds, rubies and pearls, and it was made a priceless cloth. He putteth on the cloth and starteth on his wanderings,* and his mother catcheth him by the cloth and standeth. 'When I see thee, my son, I control myself, for thou art going forth and becoming an ascetic. I held thee, my son, for nine months in my womb, thinking that my darling would be a help to me in trouble. I gave thee seven streams of milk to drink, pay me back the price thereof.†

Song of Gopí Chand,—Magahí.

1. The king donneth an ascetic's cloth, and starteth for the forest. His mother catcheth him by the cloth and standeth, saying, 'I held thee for nine months in my womb, and in the tenth didst thou take human form. If thou hadst died in thy birth, I would have been contented. Say not, O Gopí Chand, "Imagine, mother, that thou art barren or that thy womb hath borne only a *dhák* (*butea frondosa*) or a *madár* (*asclepias gigantea*).* With such words remonstrate with thy sinful soul.'" So much said his mother Mainá. (Again she said) '(By thy going away) thou art laying waste an inhabited city, for without thee, Gopí Chand, the whole

* ✓ रम to go, wander.

† पियाप्रऊँ is 1st sing. of 2nd pret. In p. 39 of my Bh. Gram. I have marked it as wanting.

* Two trees. The first is good for nothing but firewood, and the second is very bitter.

palace is empty. Say not so, Gopí Chand,' saith his mother Mainá. 'First pay me the price of my milk and then go and become an ascetic.' When Gopí Chand heard this, he gazed upon the earth and upon the sky above. 'What sort of son is that, who can count the stars of heaven? He alone can pay his mother the price of her milk.

'If thou desire milk of cow or buffalo, I will buy it in the market and give it to thee. I will fill my father's tank with it, and with it wilt thou recover* the price of the milk. Even if I gave all this I would not be free from the debt. Do thou, O mother, give me a free gift of the milk, for the sake of virtue (*i. e.*, as a free gift).'

'Thou appearest, O my ascetic, to me, as amongst men of another land. I give thee, O son, the milk as a free gift, but mark this much of my words.

If, mother, thou hadst desired cow's milk, I could have bought it in the market, and given it to thee. But for thy milk I am without resource. Mother, my whole body hath been nourished by thy milk. Thy milk is beyond price.' His mother answered, 'It was not the milk of cow or buffalo that I gave thee to drink, 'twas the milk of my bosom. Thou art forgetting* the milk. Be not an ascetic. Protect me in days and nights of trouble (*lit.* on thick days and nights). Some day O my son, be a help to

me in calamity. So, go not forth to become an ascetic. Say not so, Gopí Chand.'

2. 'Bring hither, mother Mainá, sword and dagger, that I may plant them in my liver. Or else let me go forth to be an ascetic. Give me, mother, thy milk as a free gift. Thine own ascetic of a foreign land beginneth to entreat thee.' His mother replied, 'Live my son and be an ascetic. Go thou forth, but come back to me. Great is the spiritual reward of visiting holy places and performing vows.' 'Mother, the day of meeting me again is gone far off. Say not, mother "It is I who have given the free gift." It is God who giveth me my birth, and decideth my fate.'

3. Gopí Chand leaveth his elephants. He leaveth his camels in the camel-stables, and his horses in the horse-stables. Nine hundred Paithán attendants doth he leave behind. Five hundred damsels and princes weep for him. Nine hundred wedded wives weep for him. His mother Mainá dasheth down the throne and weepeth for him. The swans weep on the turrets of his house; in the villages weep the cultivators; on the way, the wayfarers; and by the well, the girls

* तार लेब, to recover, cf. तार गैल, it has not been lost. So also ✓ तार, to be found, recovered.

* हरावन = भुलावन.

who came to fetch water. 'So beloved is he of us who goeth forth as an ascetic.'

4. Thou wilt have to wander through the three worlds, but go not to the land of thy sister Birná. The heart of thy sister will burst and she will die when she heareth that her brother hath become an ascetic.'

Young Satraniyá whom he had married in his youth, she also catcheth him by the cloth and standeth. 'Thou, my husband, art becoming an ascetic, what support wilt thou give me before thou goest.* Gopí Chand (refused to hear her and) became like an image of stone.†

5. His first halting place‡ was in the plantain-forest and the does of the forest as they see him, weep. (Banspatí, the Egeria of the forest) plucked and offered him fruits of the forest to eat. 'Eat O ascetic, the fruit of my forest.' 'I will not eat food, O mother, nor will I drink water. Tell me where is Birná's city.' When she heard these words Banspatí said 'Birná's

4. Then said his mother Mainá 'Hear, my son, my words. Throughout the three worlds may'st thou ask for alms, but go not thou to the land of thy sister.' 'Well hast thou done, O mother, to remind me. Thou hast caused me to remember my forgotten sister.' 'Thy sister hath been weeping for these six months, for all her hopes are fixed upon her parent's house.'

5. Gopí Chand's first stage fell in the Plantain forest. At even mother Banspatí of the wood weepeth. The does of the forest wept, and as they heard it the leaves of the forest fell down. When she saw his form and appearance Banspatí opened (her flute) and played in the second watch after midnight. She felt pity for him. 'Great tigers and

* अलमिया = अलम or आलम्ब a support.

† ✓ भेलस means to settle upon, but the sentence in which भेलसेव occurs is quite unintelligible. The words are written exactly as the singer gave them, but even he did not know their meaning. The sentence might perhaps mean 'The bee (*i. e.* Gopí Chand) immediately on settling flew away,' as if he was only paying a short visit to his home. A reference to the introduction will show that this was the case.

‡ बसेड़ is literally 'a roosting place.'

city is six months' journey distant. Thou wilt die without food and water. The path to thy sister Birná is rough.' 'O mother, hear my prayer. In as many days as thou dost arrive there, my mother, in so many cause me also to arrive.' Banspatí taketh the form of a hawk, and uplifting him in the shape of a parrot, carrieth him to Birná's city.

6. He began his perambulation of the lanes, crying, 'May ye live, my charitable folk of the city. Show me the way to your king's doorway, then will I leave your company.'*

forwards, and he found a sandal tree at the door of every one. He could not distinguish the doorway of the king from that of his subjects, though he went round them all. The village people said, 'Reverend Sir, stay with us. Every one of us will look after thy food.' But Gopí Chand said, 'O sisters and mothers of the village, show me the doorway of the king, for there will I stay. I cannot stay at the doorway of any of his subjects.' The

'The turret is high, and the door is low. At the door is a dried up sandal tree. That is the king's doorway.'

7. The ascetic went before the sandal tree and lighteth his fire,† and, lo, the sandal tree flowered became fresh and green. From above his sister Birná is watching him, saying, 'I never saw a reverend ascetic like this before.' Quickly she calleth Mūgiyá her

lions will devour him, before he seeth (*i. e.*, if he trieth to see) his sister.' Said Gopí Chand, 'Let me die, or let me live, I will go to my sister's land.' Banspatí took pity on him. She turned Gopí Chand into a parrot, and herself into a swan, and in an hour and a watch set him down in his sister's land.

6. When Gopí Chand arrived at his sister's country, he applied ashes and burnt cowdung to his face, and hid his body beneath his ascetic's mantle. Through all the lanes went he backwards and

sisters and mothers of the village replied. 'The turret is high, and the door is low. The doorposts are of gold, and the doors of silver. There are there two she-elephants named Aurá and Bhaurá, and a sandal tree which hath been withered for twelve years.'

7. So Gopí Chand went to his sister's door, and lit his ascetic's fire below it, and the sandal tree which had been withered for twelve years became fresh and green. The king and the subjects of the village saw this. 'It is not a mere ascetic. This is some God ;

* सरनियाँ *lit.* protection.

† घई, an ascetic's fire.

maid-servant, 'Go my damsel, and ask his caste.' With folded hands the ascetic saith to her, 'Damsel, believe what I say. I am by caste a Chhatirí. Go thou and tell her that, and say "from his birth he hath been an ascetic of the highest degree (*siddha*)."' The damsel said 'Thou hast hidden thy caste, and hast done well.

for, lo, the sandal tree which hath been withered for twelve years hath become fresh and green' Mũ'gá (his sister's servant) said 'for the sake of the withered, withered, sandal tree, will I give the Bráhmañfood. The withered sandal hath become fresh and green. This is a wondrous ascetic.' With four companions in front of her, and

four behind her, in the midst came his sister. She opened the doors of the window and beheld. One glance fell upon the ascetic, and the other on the sandal tree. The queen saw the withered sandal tree fresh and green, and fell in a faint.

8. Reverend sir; tell me what thou wantest to eat. Wilt thou eat cooked food of the king's house, or wilt thou eat milk and fruit?* 'For twelve years, O damsel, I have never burnt my hands (by cooking). I will eat cooked food of the king's house, if it come in the hand of the Bráhmañ Baruá, nor also will I eat that which hath been touched by a maid-servant. My virtue as a Chhatirí would be destroyed. New troubles hath Rám given me. It was written in my fate that I should be an ascetic.'

8. The damsel Mũ'gá came to ask him, 'O ascetic, what wilt thou eat? Of what food wilt thou partake, wilt thou eat of the Rájá's food?' Gopí Chand replied, 'A new calamity hath God granted to me. As I watch the smoke, the tears flow from mine eyes. As I see the fire, blisters are rising on my body. Tell the king's Bráhmañ to offer me food, and then will I eat.'

9. When she heard† these words the damsel went to give notice about the food, but she forgot.‡ She forgot also the other menial services, and no one paid attention to the food. At midnight the ascetic played his flute,

9. But the damsel Mũ'gá forgot to send the food amongst her other duties, and the Queen forgot to do so in her dressing and adorning of herself. Barú the Bráhmañ also forgot, as he ate his *bhang*. After a watch after midnight no one

* फरहार, The meal of an ascetic who will not eat corn,—only fruit.

† सोनि = सुन कर के.

‡ भोली = भूल गई.

and the sound fell upon (the ear) of his sister Birná. | took care concerning his food. In the meantime Gopí Chand played

upon his flute. 'My sister hath, of surety, eaten and drunk. May my virtue increase by a fourth (if she hath not). She hath, of a surety eaten her meal and forgotten me. May all the food that is in the larder be burned to ashes. Then, even if she fill nine dishes, I will neither eat it, nor will my caste be affected (by accepting food from a maid-servant).' In the meantime his sister heard the sound of the flute.

10. Quickly she calls the damsel Mūgiyá saying 'An ascetic is fasting at the door. Quickly, O damsel, call the Bráhman boy, and tell him the state of affairs about the food.* The damsel goeth and calleth the Bráhman. There were thirty-six dishes of thirty-six kinds (of food), not one was empty. She said, 'if thou desire, O Bráhman, thou canst feed a hundred princes. What difficulty is there about one ascetic?'

11. The Bráhman washed his feet, and opened the larder, and, lo, all the food in the dishes was burnt to ashes.† The Bráhman boy thinketh in his mind, 'what a wonderful thing is this that hath come to pass.' By the damsel Mūgiyá he sent the burnt food‡ of those dishes saying, 'conceal the name of the king's palace. Say "it is the food of my poor hovel."' The damsel Mūgiyá took it away, saying, 'Ascetic, may fire seize thy luck. The food of the house of my king is burnt up.'

10. 'O Mū'gá, all in my village have eaten, and the ascetic is fasting.' Saith the damsel Mū'gá, 'what do I know?' She sent for Baruá the Bráhman and said to him, 'serve the food quickly to the ascetic.' Saith Baruá, 'what difficulty is there about one ascetic? I can feed fifty-six hundred princes.'

11. He putteth on sandals of gold, and goeth and openeth the larder, and seeth that fire hath consumed the contents of the fifty-six dishes. If you were to squeeze out the contents of the fifty-six dishes, then only a fistful of burnt food would come out. Saith Baruá the Bráhman, 'O Mū'gá, give the ascetic his food.' Mū'gá was by caste an eater of broken food, but in her language she was intelligent. So she arrangeth cocoa-nuts, almonds, dates, raisins, and five

* जेवन = जेवनार.

† खँगार, ashes.

‡ करौंदी = खँखारी, the latter is the B. word. It means burnt food of any kind adhering to the bottom of a dish.

packets of betel. She placed them on a golden dish, and tyre and the burnt food in a saucer, and taking Ganges water started. 'Take, O reverend ascetic, this food. May fire seize your luck.' The night was pitch dark. Up rose Gopí Chand in distress of mind. In a golden gourd he took the water, and in the golden saucer the food.

12. When the ascetic heard the words of the damsel, he laughed, and the thirty-two teeth of his mouth gleamed. By their light he taketh the burnt food, saying, 'what hath my sister given me?' The king (*i. e.*, the ascetic) tieth up the burnt food in the corner of his garment, and eateth the ashes and dust of his fire.

13. Morning cometh, and the dawn beginneth. He batheth in his sister's tank. His cloth covereth the whole of his body, but the features of his face were not hidden. He mixeth ashes with water, applieth them (to his face), and standeth at his sister's doorway. He foldeth his hands and maketh supplication, 'O queen, give me alms. Then will I leave thy door.'

12. The night was pitch dark and in order to see his food Gopí Chand smiled. It was night but thereby (through the flashing of his teeth) it became day. He opened his sheet and tied up the burnt food in his knot. He drew towards him his fire and mixed the ashes with water. He laid them upon five leaves, and behold it became the five different sorts (of food).

13. As morning cometh he batheth in the tank. He hideth his body under his garment, and applieth ashes and burnt cowdung to his face, that his sister should not recognize him, and that he might become as an ascetic. How the thirty-two teeth of Gopí Chand shine! How Gopí Chand deceiveth her! He had been all of one (dull grey) colour, but now (after bathing) his form became of eight colours. As

the sun rose he went to his sister's door, and asked for alms. 'May my sister's children live long, and cause her to be happy.'

14. The damsel Mũ'gá gazed at his garments, and seeing the form and appearance of the ascetic went singing into the inner apartments. Saith she, 'O sister, as was thy brother Gopí Chand whom thou didst leave at home, such is the reverend ascetic.' 'Mũ'gá, may I eat up thy brother and nephew! (*a form of abuse*). If it were my brother Gopí Chand who had come, then desolation itself would have been populated (with the crowd of his followers). (He would have taken with him) nine hundred horses, nine hundred elephants, nine hundred Mughal Paitháns, and nine hundred Paithán princes.' Said the damsel Mũ'gá, 'if thou wilt not come with me

to see, I will buy a *damrí* or a *dokrí** of poison and eat it and die.' (Saith sister Birná to herself) 'of low caste is she, and by caste an eater of broken food. If I go not at once, she will take a *damrí* of poison and die, and I will be guilty of a sin.' So she put on her father's ring, her mother's painted scarf, and her sister-in-law's bracelet.

She maketh a mixture* of gold and silver, and goeth to give her brother alms. She sent it by the damsel Mūgiyá, saying 'Ascetic, take thine alms.'

15. The ascetic with folded hands maketh supplication. 'O sister, who careth for pebbles and stones (like these jewels which thou dost offer me). Hadst thou given me old clothes, for me to make a beggar's cloth of, (it would have been better, what can I do with money?).' 'My maid-servants and damsels get my old clothes. I have no clothes old enough to tear. I swear a hundred hundred thousand times by my brother that I have no old clothes.' When his sister said this

to him, he answered, 'may thy brother king Gopí Chand die. Why art thou† taking a false oath?' As he gave this curse the ascetic moved away, but his sister caught him by the cloth and detained him. 'I will tear my royal robes and give thee a cloth. Why dost thou curse my brother. I call upon thy Guru a hundred hundred thousand times. Mayst thou be ashamed of having drunk thy mother's milk. Why hast thou cursed my brother?'

16. The ascetic claspeth his hand and giveth information about himself. 'Rájá Raghubansí liveth in Banká. I am grandson of

Four companions went before her and four behind her. She took alms in a golden plate. 'Take, O Reverend ascetic, (these alms), and leave my door.'

15. 'I left all such pebbles and stones behind in my mother's house. If I take these pebbles and stones what can I do with them?' The sister replied 'I am offering him alms of gold and silver, and, lo, he hath turned them into pebbles and stones.' 'If thou hadst a shawl or double-shawl out of which I might make an ascetic's garment (I might take it.)' 'The reverend ascetic will take nothing. Take not so terrible a resolution (*literally* oath). O leave my door. I have no cloth worthy of thee.'

* खिचड़ी *lit.* a mixture of *dál* and rice, hence of any yellow and white things.

† खापूज 2nd pret.

* Two small coins.

Tirloki Singh. I am the son of Bhawandá Singh. O blind sister, I am thine own* brother. In thy good fortune thou hast become blind. Thou didst not recognize thine† own brother.'

16. When Gopí Chand heard this, he said, 'thou hast obtained wealth, and forgotten me. Dost thou not know thine own brother, born from the same womb as thou. I am thine own brother of thy father's house.'

17. When she heareth this, his sister saith, 'Hear, O Damsel, my words. This man is not worthy to be my brother. Twelve hundred princes are servants in my father's palace. This ascetic is one of them. He knoweth the names of my brother and my father. If my brother Gopí Chand had come, four hundred Táji and Turki horses would have come out with him. The dust would have flown (to the skies) on account of his elephants. Who would (be able to) count the number of his foot-soldiers? Desolate cities would be re-populated by them, if my brother Gopí Chand had come. There

is the mark of a pen‡ on my brother's hand.' (She saith to the ascetic), 'How much *Tilak*§ did my brother give (my husband)? How much dowry did he give?' 'O sister, I gave a hundred hundred thousand *Ashrafís* as a *Tilak*

17. 'I will know thee as my brother, if thou wilt tell me what presents I got at my marriage.' Saith Gopí Chand, 'behold, thy father's ring is shining (on your finger), and thy mother's painted scarf, and thy sister-in-law's bracelet.'

and the elephant Bhāwará at the *Duár Pújá*; I gave carts and waggons laden with gold. Who can count the brass vessels|| I gave. I did not sum up the account of the cash I expended. My wife's bracelet shineth on thy wrist. My father's ring gleameth on thy finger. Thou art wearing a checked cloth of thy father's house.¶

* सग = सहोदर.

† उदरी = सहोदर.

‡ I. e. He is a scholar, and knows how to write.

§ Regarding *Tilak* and *Duár Pújá*, see Bijai Mal, vs. 104, & ff.

|| कंसहंड = काँसा + हाँड़ा.

¶ बाड़िस, ✓ बाट. चित रङ्ग, = चित्र रङ्ग. Compare चित सरिया in the song of Bijai Mal, vs. 576. In the Magahi version of this poem (paras. 15 and 18) the word is चिट सारी a checked robe. In Bijai Mal, however, the phrase is said to mean a painted room.

18. When his sister heard these words she ran as a calf that hath broken loose runneth towards its mother. The brother and sister embraced, and all the leaves of the forest fell down (out of emotion). 'I would make and give my brother food, then would I ask him news of my father's house.

Hath a Nawáb General invaded and snatched away thy kingdom? I will equip an army and send it against him, and rescue thy kingdom from him.' 'No, sister. No Nawáb General hath invaded and

taken my kingdom. It was written in my fate that I should be an ascetic. I will not eat food, O sister, at thy hand. Now my hand is empty.* Sister Birná, look at the food (which was given me) last night. What didst thou give me. My luck was burnt, and thou didst show unto mine eyes† burnt food. The burden‡ hath been removed from thy city.' The ascetic untied and showed the burnt food to his sister, and then her heart burst and she died.

* He reproaches her with her scurvy treatment of him, when she thought he was a Jogí. **खूँखूँ** means 'empty.' In regard to food, and especially rice, it idiomatically means 'plain,' e. g. **खूँखूँ भान खाईँ**, 'Am I to eat rice and nothing else?'

† **खोरिया** = **खँखोरी**.

‡ I. e., a beggar is like a burden to the city, and this is the way you have tried to get rid of him.

18. When his sister Birná heard this, she caught him by his garment, crying, 'my mother is deserted,* and my brother hath to-day become an ascetic. Sit down, sit down, O brother, on the silk-covered throne, and let me send for all the wealth of the world and give it to thee.'

'At thy door, O sister, what can I do? If I had two or three pice I would have bought bangles and given them to thee.†' Then said her husband's mother and sister. 'Last night didst thou eat of food which had been touched by the hand of Mũ'gá. And now that thou hast been recognized, thou dost obstinately persist (in refusing to accept our hospitality)'. When his sister Birná heard what things and of what kind he had eaten, and when she saw, in the knot of his sheet, the burnt food, she cried, 'woe is me', and died.

* **बिरेगिन** is a corruption of **बियोगिन**.

† A brother is by custom always bound to give his sister a present when leaving her house after a visit.

19. King Gopí Chand considereth in his heart, the words of my mother have come true. He draweth from his waistband knives and daggers, and putteth them to his throat. But God above seized and stopped him, saying, 'Why, O my ascetic, dost thou kill thyself. There is ambrosia in thy finger.' So he split his finger and gave his sister (ambrosia) to drink (and she came to life again). Then the ascetic went off on his wanderings.

19. (Saith Gopí Chand to himself), 'Let me strike myself with knife and dagger, and let the brother die in the place of his sister.' Then up came Náráyana in the form of a Bráhman, and caught hold of him, crying, 'Ho, sinful one, in thy little finger is ambrosia. Give it to thy sister to drink; and thy dead sister will come to life; and do thou take the form of a bee, and go away and be an ascetic.' (Here the sister is supposed to come to life, and Gopí Chand to go away.)

20. His sister arose and sat up. Through every lane she wept. She caught the sandal tree and wept; and the sandal tree replied, 'Why dost thou weep? Thy brother hath become an ascetic.' Then cried the sister, 'woe is me', and the earth opened and she entered into it (and was swallowed up by it). And thus was broken the relationship of brother and sister between these two.

On some more Copper Coins of Akbar.—By CHAS. J. RODGERS, *Principal, Normal College, Amritsar.*

(With a Plate.)

When in 1881 I wrote a paper on the Copper Coins of Akbar, it was with much diffidence that I put forward any views of my own. Those views were in fact only deductions from the coins I had before me. Mr. Thomas in a short but friendly paper opposed my deductions. He corrected the reading of one coin from *dám* to *damrá*. I need not say that I knew the inscription would bear this interpretation. I had, however, never seen this word in any books on Indian coins, not even in Mr. Thomas's most exhaustive treatises. I quite agree with him that a *damrá* may be two *damrís*. I was attacked somewhat personally by an anonymous writer in the *Pioneer* who evidently had not been guilty of such patient research as myself. He said Akbar never struck coins bearing the word *tánke*. A look at my plates must have upset his unfounded assertion.

I have, however, to plead guilty of making another mistake. I read a word on several coins as *sikka*. This word, General Cunningham has